



# ART EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

## Technique and Creative Freedom

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Experimentation has been considered a most common principle in art education. "Give the child enough art material, and he will find his way of expression."

This attitude has done as much harm to the child as a meaningless restriction in the choice of art materials and techniques. While it is commonly agreed that experimentation which may be harmful to physical growth is dangerous, we do not apply the same caution when we deal with the child's mental or emotional growth. For instance, we would never expose an infant to an unselected variety of foods in order to find out what he likes best. The child's ability to discriminate between "right" and "wrong," between materials which help him in his urge for expression and those which are inhibiting, is not developed, especially not in early childhood. Yet, psychologists agree that most of the harmful influences which affect the child's mental or emotional growth occur during this decisive period. It is, therefore, important to investigate more closely the attributes which art materials and techniques must have in relationship to the child's growth and his urge for expression.

From what has been said it becomes apparent that any technique or material used with children must fit their special needs for expression. A technique, therefore, which does not help the child to express his particular desires is not a good one. Since the desires of the child for

expression change with his development and growth, it becomes evident that different techniques and materials have to be used during the different developmental stages to satisfy these desires.

Let us look, for instance, at the material water color and its handling. The following seem to be outstanding attributes of water color. Water color is transparent in its use; it has a flowing, merging quality; since colors merge easily, they can be easily mixed with the finest gradations; because of these mixing and merging attributes, water color has a vibrating atmospheric quality; because of this vibrating quality, it does not lend itself to local color tones; the running and merging quality makes it unsuitable for linear or kinaesthetic expression; its transparency eliminates all working processes and approaches which call for work in layers, where one layer or brush stroke may cover the other. These are only a few attributes of water color. Let us now look in the light of these mentioned characteristics at the effect which water color would have on a scribbling child, on an average child of eight years, on a child of twelve years, and finally on a youth of 16 years.

Since during scribbling the child's main urges are in the direction of

motor activity, the technique used should encourage free expression of kinaesthetic sensations without any intruding technical difficulties. Water color, which has the tendency to run, would produce an indistinguishable blurred mass that renders the child's motions as such indistinguishable. The child, unable to follow or gain control over his motions would become discouraged and frustrated by such a technique. He needs an art medium especially suited to give easy expression to his urge for motor activity. If he scribbled with water color, the lines he produced with the wet brush would have to be interrupted frequently, as he would have to dip his brush into the water and paint. Such an interruption would without any doubt interfere with an uninterrupted search for motor control. As he continues to fill his paper with brushstrokes, the brush lines would run into one another, merging into a blurred, indistinguishable mass of colors in which the kinaesthetic sensation and the child's urge for controlling them would become entirely invisible. As the child cannot see anymore what he desired to do, he would become frustrated in his work and would stop it altogether. Even at a later stage of his scribbling, when he has the urge to name his scribbles, when he has the desire to give his scribbles distinct meaning, water color would interfere with his experience. Separating motions which have different meanings can be done much more easily in a linear technique than with blurring colors. Thus, it becomes clear that watercolor would greatly interfere with the needs of a scribbling child and is, therefore, an entirely unsuitable art material for this age level.

An eight-year-old child wants to express his experiences by means of

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# Art Education

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## Creative Freedom

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drawings or paintings which resemble nature only insofar as significant characteristics may appear in both, the child's drawing and in nature. The child's relationship to his environment thus is signified by the child's urge for the search of his **own** concepts. Through repetition these concepts often become stereotyped schemata. Yet, self-introduced repetition is of great importance to the child as it gives him the feeling of self-assurance that he **can** draw what he wants to draw. The resulting self-confidence is an important assumption for the development of leadership. The "schematic stage" in which the child repeats the same form concepts for "trees" or "man" has, therefore, a great psychological significance. If we do not give the child the proper motivations to develop his individual concepts, we would not do justice to the child's creative needs during this stage of development. Such form concepts of a "tree" or a "man" represent the child's knowledge of them and what is of emotional significance to him. Such concepts consist of parts, all of which are meaningful to the child. These parts are not subject to any changes on account of optical influences. A "man" or a "tree" will not change in sunshine or moonlight for a child of eight years. Illumination, light or shadows do not influence the child's form concept, his schema. Therefore, any technical accident, such as unintentional shading or running of color, which destroys or changes his concept will interfere with his desire for expression. Unintentional changes are meaningless for the child of eight. They only destroy his concept, his relationship to his environment, his confidence and his self-assurance that he **can** succeed in establishing his individual relationships.

As has been said before, the transparency of water color serves best to paint atmosphere and not definite form concepts. Its running quality introduces many accidents which do not lend themselves to repetition. Such accidents could be of happy nature if the child could make active use of them as visual stimuli. Since the child in his painting is more concerned with expressing his own ideas than with visual stimuli, such accidents would only frustrate him in his feelings of mastery. It is in the nature of an accident that it cannot be repeated. At

an age when this desire for repetition is most definite, the inability to repeat would only be disappointing. An unintentional change through the running of paint would render the child's established concept meaningless to him. What for adults often seems of aesthetic quality, may for the child seem spoiled.

It appears that only an art material and technique is suitable for this stage of development which allows the child to develop his individual concepts without unnecessary restrictions. The technique used must permit him repetitions if he so desires. Since water color too easily changes in tone and hue and cannot be as easily directed as poster paint, for example, it is in the way of the development of free art expression of an average eight-year-old child.

A child of twelve years has discovered himself to be mentally and socially a part of the environment. He may still be a member of a "gang". He loves to discover new things, to experiment, and to read fantastic stories. In art he will give expression to his new social and mental awareness. He will show his trend for search and experimentation. What formerly appeared an accident in painting will now be considered stimulating. The flowing, merging character of water color will be investigated. The child of twelve will soon find that he can get "effects" with water color which he could not get with any other material. The child has become **visually** aware of his environment and will find great satisfaction in having found a medium by which he can give expression to this visual awareness. A "dramatic" sky will be made still more dramatic by letting the colors run as they want to.

The dynamic quality of water color lends itself perfectly to support the twelve-year-old child in his search for new discoveries, for dramatic expression in nature and before all, in his drive for visual stimuli. He may be surprised by what he **can** do by the many happy accidents, which occur when the wet paint runs on the paper and merges to unexpected beauty. Now, as the child has discovered his visual relationship to the environment, he will benefit from such "accidents."

A sixteen-year-old youth has become critically aware, not only of his environment, but also of the work he produces. He, therefore,

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# Editorial Comment . . . . .

## Who Are the Teachers of Art?

F. LOUIS HOOVER, President, Western Arts Association and Director of Art, State Normal University, Normal, Illinois

Most of the art that is being taught in the public schools of this country today is being taught by elementary-school teachers who have had only a semester or two of art required for graduation in the elementary-education curriculum. This is to say nothing of the thousands of teachers who, by grace of an emergency certificate, are teaching without a college degree of any brand. These elementary teachers are probably attempting to teach art—or what they believe to be art—for two reasons. First, as a result of their elementary education preparation, they realize the many positive values which may result for the child from experiences in a child-centered art program. Second, these teachers teach art because the average elementary school in the United States does not have on its staff a teacher who is a specialist in art education, or one who has had sufficient training in art education to initiate an all-school art program.

The majority of these elementary teachers are eager to learn more about art education and to put into practice sound principles of art education. A few older teachers in a school system may resist the philosophy of a creative art program. This resistance may be due to a lack of confidence in themselves, or to a reluctance to adopt a new and different philosophy from that taught them many years ago. That a large number are eager to gain knowledge regarding new art educational trends is evidenced by the recent tremendous growth and popularity of art workshops, and in-service classes.

Perhaps it should be pointed out here that there is no disagreement regarding the need for more and better-prepared specialists in the field. But until more young men and women possessing talent, intelligence, and personality can be attracted into the art teaching profession no complaint as to schools not having adequate art programs should be registered. This problem of recruitment is one which those who are concerned with teacher preparation are facing daily. To solve the problem will probably require a publicity and advertising campaign unheard of in past art education history. Such a campaign, however, is not a problem to be considered in this short article.

The fact remains that there is an insufficient number of well-prepared art teachers in the field. Departments that are preparing art teachers must realize the importance of the job they can do in service courses for students of other curricula and through workshops, extension courses, and other types of in-service training for teachers with little or no art experience. Of course, the problem is always one of the necessary time in which to develop philosophy, skills, and knowledges. It is discouraging to the best of teachers. This fact, however, only points up more forcefully the need for well-organized practical courses offered by instructors who know the problems involved from actual experience as well as the theory involved.

Not long ago, a group of art educators in Illinois worked on a state course of study guide for elementary schools. The preparation of this guide was an effort to provide some tangible aid, not for the well-prepared art teacher, but for those elementary teachers who felt unprepared and insecure in carrying on an art program of any kind. As an introduction to this brief study, the group made five statements regarding the teaching of art. These statements the group hoped might help in establishing a creative attitude toward child art as a necessary prerequisite to the development of knowledge and skills:

1. The successful elementary teacher is convinced in her own mind that children—all children—have the desire and ability to express ideas with various art mediums.

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## Creative Freedom

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has definite intentions, not only of **what** he wants to express, but also of **how** his final product should look. He might want to paint his **visual** environment and thus take into consideration all the changing effects of shape and color in distance and atmosphere; or he might want to **express** his subjective emotional relationship to experiences and thus use color and form as pure means of expression. While for the one type of student water color may be the medium through which he expresses his desires without technical interference, the other type may not find in water color the strong opaque quality which he needs for the interpretation of his subjective relationships. Water color may be in his way for free expression. Thus, when art expression reaches the realm of conscious art approaches, it becomes a specific art medium, suitable only for a very definite type of art expression. This shows very clearly that not even all art students have to be able to use water color. While it may be **the** medium for the one, it may be frustrating to the other, depending on type of art expression and imaginative concept.

Four points seem to me important in regard to selecting and developing techniques:

1. It is the job of the teacher to know and introduce the appropriate material at a time when the child is most ready to use it in relationship to his growth and free art expression.
2. Every material or technique must make its **own** contribution. If a task can be more easily done by a different technique with a better effect, the wrong technique has been applied.
3. The teacher should know that the **child** must develop **his own** technique and that every "help" from the teacher in showing the child a "correct" technique would only mean restricting the child's individual approach.
4. An art material and its handling is only a means to an end. A technique should not be taught as such, separated from its meaning. Used at the right time it should help the child in his desires for self-expression.





## Who Are the Teachers of Art?

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2. The successful teacher convinces the children that she knows they can carry on successful creative art activities.
3. The teacher shows a genuine respect for and enjoyment of child art through her reactions to children's art expression. She does not use adult standards for judgment, but rather she recognizes the child's standards of expression in art, as in all school activities.
4. The elementary teacher realizes that fantasy plays an important role in the life of the child. Therefore, she enjoys the fantastic and the impossible in child art, just as she accepts and even encourages them in children's literature, for example, the Mother Goose Rhyme, "Hey Diddle Diddle."
5. The philosophy of the successful elementary teacher is one of encouraging and respecting self-expression. She realizes that her job is not the producing of creative artists, but the devolving of intelligent, appreciative consumers of art. She understands that, far more important than the work of art itself, is what the work of art does for the child, not only at the moment of creation, but in the general development of a healthy, happy, intelligent member of society.

If there is to be a true interest in the improvement of art education in the schools of the United States, art education departments must become more aware that they must not limit their affections, time, patience, and energy to the preparation of a relatively small number of art teachers. They must realize the importance of bringing help to those thousands of teachers who are eager for help in teaching art.

This job, however, is not only for departments of art education. It should concern every local, state, regional and national art education association. These associations must recognize an opportunity and obligation to those not appearing on their membership lists, those who need guidance and help in trying to do a job for which they receive constant criticism. The elementary teachers are willing and waiting.



Children choose their own medium and develop own techniques.

## The Mail Bag . . . . .

Mrs. Bessie A. Norton  
Yonge Laboratory School  
University of Florida  
Gainesville, Fla.

● For obvious reasons I am not publishing your letter. However,

here are some answers to your questions:

1. The study to which you have referred is being continued. I am advising Dr. Ray Faulkner of your

interest and he will reply to you on that point, I am sure.

2. My opinion is that you are very right. The division between fine and industrial arts is a purely fictitious one. There are signs that they are getting together more and more. Some very respectable universities and school districts have combined them into one department.

3. I suggest you write to the Dean of Instruction, S. T. C. Bloomsburg, Pa. They have a special curriculum in atypical education.

The Department of Art Education  
Washington, D. C.

My dear Sirs:

● For my fifth grade I am working on an intercultural project with the emphasis on art, but with an integration of all subjects.

Can you suggest material which would aid in evaluating such a project as to the possible values to the child?

Very truly yours,  
Ruth Clow, 163 Fairview  
Wichita 4, Kansas

You should be congratulated, in the first place, for the vision you show in attempting such a project. Secondly, your desire to "evaluate" is likewise sound. At the moment we would suggest that perhaps some help may be found in a recent article **Art Materials and Intergroup Relations** by John F. Rios, of Stephens College, Columbia, Missouri. It was published in the November-December issue of **Art Education**, the Journal of the N.A.E.A. A copy of this Journal is being mailed to you. Further we are sending you a bulletin: **Art Education At Work, 1945—The Arts and Intercultural Relations**, prepared by the art staff of the State Teachers College, Kutztown, Pa. We hope readers will send you further suggestions. Generally speaking your evaluation of the effectiveness of the project will depend on how you can answer questions such as these:

- 1) Was the interest of the children at a high level?
- 2) Was the resulting art work of good caliber?
- 3) Was there a variety of activities generated by the project?
- 4) Did children learn more about people of other lands than

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## A New Direction in Printmaking

A renaissance in printmaking is taking place in the midwest; it springs from the work of Mauricio Lasansky and his students at the State University of Iowa.

### Lasansky and his students

Lasansky has been a printmaker for the past fifteen years. Working and teaching in his native Argentina, he was "discovered" in 1942 by Francis Henry Taylor, Director of the Metropolitan Museum of Art in New York, who immediately recommended Lasansky for a Guggenheim Fellowship. After studying the prints of the old masters at the Metropolitan and working for eight months with Stanley William Hayter in Atelier 17, Lasansky joined the staff of the State University of Iowa. Now Associate Professor in the Department of Art, he has been teaching printmaking there for the past three years.

### Scope of the exhibition

This exhibition consists of more than sixty prints and original copper plates—augmented by explanatory panels—of the work of Lasansky and his students. Most of the items in the exhibition are moderately priced and are for sale.

This show clearly reveals Lasansky's stature both as a printmaker and as a teacher. He has the remarkable faculty of stimulating each student to draw upon his experiences and give a truly individual expression to this world of experience through the medium of prints. Here is an entirely fresh and inventive approach to the use of the copper plate as a medium of expression. The plates themselves are, without question, important works of art.

### Availability, rental fees, etc.

This exhibition has been in preparation for the past two years. In order to make it readily available to the numerous small museums and college art departments with limited budgets, the show is being produced in duplicate and will be circulated for a period of two years. The costs of preparation and circulation can thus be prorated among forty exhibiting institutions.

The duplicate exhibitions will open simultaneously at the Walker Art Center and at the Colorado Springs Fine Arts Center on January 28, 1949. After a showing of six

weeks, the exhibitions will then start on their tour of the United States and Canada.

The rental fee (including insurance) for a three-week period has been set at \$65.00; one-way transportation from the previous exhibition point will be borne by the exhibitor. The exhibition requires about 200 running feet of wall space.

Address all inquiries to: **William M. Friedman**, Assistant Director, the Walker Art Center, Minneapolis 5, Minnesota.

## Fifth Annual National AAA School Traffic Safety Poster Contest

**Cash Prizes Totaling \$2,200.00**

**Grand Prize for Best Poster \$350.00**

Cooperation of Members of the National Art Education Association in past School Traffic Safety Poster Contests has been most gratifying, and is greatly appreciated. The Contest has again been **approved by the National Contest Committee of the National Association of Secondary School Principals of the National Education Association**, and two of your national officers, Dr. Edwin

## National Interest

Ziegfeld and Dr. Italo de Francesco have most kindly permitted us to print favorable comments in the announcement folder.

In the 1948 Contest there were 4,119 entries, of which the ten first place-winning posters have been reproduced for monthly use in safety educational activities in elementary classrooms throughout the country. Teachers generally agree on the effectiveness of using Traffic Safety Posters created by other students.

An attractive Announcement Folder, giving the requirements of the Contest and the rules to be illustrated by each state, is enclosed. **HOW MANY SHALL WE SEND YOU?** Other materials such as a broadside of poster designs from 1938-48 and Extra Entry Forms are available at your nearest AAA Automobile Club or at National Poster Contest Headquarters.

Anything that art teachers can do to stimulate an interest in this project of safety education through art will be greatly appreciated.

**SIXTY CASH PRIZES** as follows: 10th, 11th, and 12th Grades—10 First Prizes of \$75, 10 Second Prizes of \$50, 10 Third Prizes of \$20. Elementary Grades and 9th Grade—10 First Prizes of \$25, 10 Second Prizes of \$10, 10 Third Prizes of \$5. Attractive certificates to be presented to each Place and Honorable Mention Winner.

## JUDGES OF AAA POSTER CONTEST—1948



Shown choosing the winners in the fourth annual competition are left to right, Jay Irving, New York City; Dr. Paul Elicker, and George Keneipp, both of Washington, D. C.; Edw. Michener, Harrisburg, Pa.; Dr. J. L. deFrancesco, Kutztown, Pa.; Dr. Mary Dabney Davis, and Richard Lahey, both of Washington, D. C.

## Handwrought Silver

### An Art Education Film

HANDWROUGHT SILVER shows how to raise a bowl from a flat sheet of sterling silver. It is a technical film for jewelry and metal working classes, and teaches a basic silver-smithing process which can be used for many types of raised objects. In this film William E. Bennett, one of England's foremost craftsmen and teachers and a member of the faculty of the Sheffield College of Arts and Crafts, clearly demonstrates each step from the preliminary selection of materials and tools to the soldering on of the base and the final polishing.

Because of the film's unique first person photography, students can see the work exactly as it would appear to them if they themselves were doing it. Close-ups show the action of the silver under the hammers, the actual flow of the solder, and the heat colors in the metal, the craftsman's temperature guide.

HANDWROUGHT SILVER is a 16 mm sound film in color; running time: 23 minutes. It may be obtained for jewelry and metal working classes and for specialized groups directly from Handy & Harman. A \$2.00 charge covers handling and shipping costs. Schools wishing to purchase prints may do so at cost.

For information, write to **Craft Service Department, HANDY & HARMAN, 82 Fulton Street, New York 7, New York.**

## Henry Moore on Film

For the first time educational institutions will be enabled to show outstanding art exhibitions throughout the country with a commentary by an authoritative lecturer through the medium of 16mm. films.

Falcon Films, Inc., 44 West 56th Street, New York 19, N. Y. is presenting as the first film of an art series "Henry Moore", a record of his exhibition of sculpture and shelter drawings held at the Museum of Modern Art in 1947. James Johnson Sweeney, lecturer and author of the book on Henry Moore narrates his very excellent script and the artist himself comments on his shelter drawings.

"Henry Moore" is a 22 minute film in sound and color. The rental

fee is \$35.00. The sale price is \$250.00.

The "Henry Moore" film is listed to be shown at the 9th International Exhibition of Cinematographic Art in Venice.

Falcon Films is planning a well-balanced program on various expressions in art that will set a new standard in visual art education which has so far been lacking in technical quality as well as in authoritative art direction.

## Michelangelo Statue Arrives at Washington Art Gallery

Michelangelo statue is here.

Our friend, you see, is built of marble; in fact, he is the first statue by Michelangelo ever to be exhibited in the United States.

The undraped figure was put on view in time for the inaugural on January 20. It is doubtless the first slab of marble ever to come into the capital with a naval escort and with sailors standing by with submarine guns at the ready.

The masterpiece is on loan for exhibition from the Italian government. Sort of a hands-across-the-sea goodwill gesture. After a while, we've got to send it back—express paid. It (or he) arrived aboard the U. S. S. Grand Canyon, express paid one way, on loan from the Bargello Museum in Florence.

Some say "David;" others, "Apollo."

Michelangelo is thought to have started the work in 1525. Something happened, and the sculptor never finished the work.

Anyhow, David or Apollo never got such a royal welcome anywhere.

Charles Seymour Jr., curator of sculpture at the gallery, had a gander at the piece in Florence and said the 53 3/4-inch hunk of marble was in "perfect condition" on arrival.

### The Mail Bag

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they usually do when routine presentation is followed?

- 5) Were children interested in doing **more** than ordinary amount of work, research, etc.?

But, these are merely a few questions. Many more could be asked.

Finally, the great need in the world is for a clearer understanding of common needs, common yearnings, of interdependence, of contributions to the common good, etc. Therefore, even if you cannot "measure" accurately what you hope to accomplish, you can be assured that your approach to the problem through art will leave a lasting impression upon the children's minds. That alone is worth achieving.

• • •  
Southeast Missouri State College  
Cape Girardeau  
January 24, 1948

● I was glad to read in the N.A.E.A. Journal that Connecticut, Massachusetts, New Jersey, and Utah have lively state art meetings but I want you to know that theirs could not be more lively than those held in the state of Missouri. Our state is divided into districts and the fall of the year each district holds an art meeting, then the state meeting is held each year, alternately, in Kansas City and St. Louis.

We have an Art Council that is to work closely with our State Supervisor of Fine Arts and we publish a magazine Show-Me Art. Many of us are members of Western Arts and are intensely interested in promoting N.A.E.A.

Yours sincerely,

Mary Howard Hix

● We are proud to know of your lively group and of your interests in the development of the N.A.E.A. You recall the story of the dying father who called his children to his bedside for a last admonition. He asked for several small sticks of wood and as he received each of the first two he, feeble though he was, broke it into separate pieces. Then he put the several remaining sticks together in a bundle and try as he may he was unable to break the bundle. The moral is obvious, yet we in art education have been slow to get the point.

Would you place N.A.E.A. on your mailing list? And... would you send me a list of your officers?

Good wishes to all of you in Missouri.



**ART IN THE ELEMENTARY SCHOOLS**—Practical Suggestions for the Classroom Teacher; by Harold Shultz and J. Halan Shores, Bureau of Research and Service, College of Education, University of Illinois, Urbana, Illinois, 1948, 102pp.

From the standpoint of practicality, few bulletins have done more or as well as this well designed publication. Primarily intended for elementary teachers who do most of the art teaching, it is clear, specific where it ought to be specific, and stimulating where the creative freedom of the teacher (and the pupils) ought to be safeguarded.

The philosophy of the program suggested is in line with best practices and with current thinking in art education. Particularly praiseworthy is the stress on the democratic way of life as a basis for the actual classroom situation. There is throughout a reflection of a good deal of experience and knowledge of the actual conditions under which elementary school art is taught.

Teachers and pupils are thought of as creative beings, hence, the brochure will not become a crutch to be relied upon but an inspirational source from which worthwhile activities may grow. The use of pictures, the attractive classroom, using flowers, decorating windows, buying for the school, and similar aids, enhance the substance of this fine contribution.

**FIGURE PAINTING**—Walter Klett, Watson Gupitll Publications, 345 Hudson Street, New York, 1948. \$1.50.

Walter Klett is best known as an illustrator, therefore, it stands to reason that the method of presentation as well as the style he exhibits should be from that standpoint. That standpoint is tenable largely because it is practical, it gets results. The book is not for the "garret type" of artist or student, for Klett likes to paint women that are pretty, chic, glamorous. Consequently his color, his compositions and his concepts are attractive in that sense.

The textual presentation is logical if one assumes that the reader has a basic knowledge of figure drawing, of color, and of composition.

Klett presents very lucidly by means of a "demonstration" just what his method is. Step by step, one is introduced to the how of a picture. **L i g h t i n g**, composition, drawing, drapery, equipment and

## Briefs on Books . . . . .

minor information are covered clearly.

The entire book is a work of art, as are all Watson-Gupitll publications. It will be a delightful and useful addition to any library; to the individual interested in figure painting an excellent adjunct.

• **Pierre Bonnard**, by John Rewald, The Museum of Modern Art, 11 West 53rd St., New York, N. Y. 1948, \$5.00, 152 pp. Perhaps few artists can claim the versatility, imagination and charm of Bonnard. Beginning as a poster designer in his early twenties he developed into a warm, lyrical painter by 1947. Subject matter ranging from the figure to nature in all its aspects and to still life, found Bonnard a sympathetic interpreter whose warmth and draughtmanship combined in such admirable proportions as to make him a universal favorite.

Rewald is an authority on **impressionism** and therefore eminently qualified to present the life and work of Bonnard. Tracing the artist's association with such men as Lautrec, Redon and Vuillard and the influence exerted by these men upon the development and style of Bonnard, Rewald brings out clearly the outstanding characteristics as well as the forces that shaped the art of Bonnard. The book is amply illustrated with 111 reproductions, five of them in color. A chronology and a rich bibliography enhance the text.

**COSTUME AND YOU** by Carolyn Bradley and F. Meredith Dietz, 1948. International Textbook Co., Scranton, Pa.

Here is an excellent text and work-book for high school students. It deals with costume design and personality development in a way that is most interesting and effective, particularly at that age level.

It is made up of fifteen units. The subjects studied are: **color making, hair styling, necklines, poise, posture, figure types, appropriate dress for different occasions, and accessories.**

There are questions on health, poise and personality to help the girl examine herself. Following this, there are some excellent suggestions for improving oneself both physical-

ly and mentally. For example, the discussion on poise has sections such as: Understand Yourself, Be Tolerant Toward Others, Laugh at Yourself, Have some Goal Always in Mind, Keep an Open Mind, Think "I Can", Control Your Emotions, Appreciate and Value Yourself, Be Tactful, Be Discreet, Put Away Doubts and Fears.

Since this is a workbook, there are throughout blank spaces for drawings and pasting of clippings. Each unit includes suggested activities; this feature enhances the book.

It covers the subject thoroughly and should be of great value to high school art teachers and home economics teachers.

M. L. Kinney.

### ART EDUCATION TODAY, 1948.

Edited by Edwin Ziegfeld, Virginia Murphy, and Victor D'Amico, Bureau of Publications, Teachers College, Columbia University, New York, 1948. \$2.75.

After a lapse of five years the return of this notable publication which has contributed so materially to American art education, is a most welcome event.

Forward looking art educators are once again scrutinizing their program as they plan for the future. Mindful of this fact the editors have chosen articles with broad views. Some of the more pertinent subjects discussed by authorities in their fields are: **Art Education as the Development of Human Resources; the Developmental Role of the Arts in Education; Towards a Communication Arts Program; Crafts and the Art Program; Adult Education in the Art Museum; Art Education Needs a Stronger Social Emphasis; Art Workshops in Central America.**

Those engaged in the arts as education will want to look at this brochure as a keynote to the trends of the times. It is the firm belief of the editors that **"art is an essential component in the education of all people and hope that this publication can contribute to the strengthening and improvement of art teaching."**

The illustrations are exceptionally well chosen and the format, as always, is dignified yet designed in the modern vein. This is a **must** for every practicing art teacher.

J. A. Pawling.

# Strictly Business . . . . .

## ● CONVENTION ORGANIZATIONS OR WORKING GROUPS?

In the development of associations and educational groups there are steps of growth that seem to follow logically. Experience shows that after a number of years, organizations need new motives, new goals, new activities. More and more members of organizations are asking the question: "What services, what privileges, what inspirations will I derive from membership?" It has been found that ACTIVE, SERVING, LIVE organizations become stronger in membership and in influence as they extend their activities from September to June. Conventions have merit; they are the culmination of the year's program. But what precedes, and what follows conventions is much more significant. Perhaps it is the time for art organizations to take inventory, to ask questions, to analyze their activities that will answer the query "What is this organization doing for me professionally?"

## ● PENNSYLVANIA ORGANIZES ART ED. ASSOCIATION

With a potential membership of over 1,000 certificated teachers and supervisors of art the Keystone State will bear watching in the next few years. At the annual meeting of the Pennsylvania Council on Art Education, held in Harrisburg, December 28, 1948, by unanimous decision of those in attendance the **Pennsylvania Art Education Association** was launched. Committees with plenary powers to act, a new set of officers, a strong state-wide Council and a large contingent of "charter" members who paid dues on the spot, this new State group bids fair to become a strong link in the State-Regional-National Chain.

## ● YEARBOOK GOES TO PRESS

The first Yearbook of the National Art Education Association is in the hands of the printer. It will soon go to press and it is hoped to have it delivered to our membership early in March. Non-members may purchase copies at \$2.50 each. Orders should be addressed to the Secretary-Treasurer of the Association, State Teachers College, Kutztown, Pennsylvania.

## ● OUR BUSINESS IS YOUR BUSINESS

The Council of N. A. E. A. will meet February 18, 19, 1949, for a two-day session at the Chicago Art Institute, to conclude the business of the past two years of our existence as a National Art Association. At the same time that they will review the past, they will plan for the future. A new slate of officers will need to be presented to the membership, shortly, a budget worked out, further problems in correlation implemented. These are serious considerations; in a sense, the issues are more vital now than they were when the N.A.E.A. was launched.

Yet, it is the business of art education and of art educators that the Council will be working on, **Your Business**. Therefore, do you have ideas, programs, suggestions, questions, etc., that may be of help? If so, address them, between now and February 15th, to the President or to the Secretary of the Association. Make it your business to be concerned about are education's program in America.

## ● INCREASED PARTICIPATION OF FOREIGN COUNTRIES IN INTERNATIONAL ART EXCHANGE

Dr. Edward A. Richards, National Director of the American Junior Red Cross, has sent word that during 1949 the following countries have thus far indicated their desire to participate in the **International Art Exchange**: Austria, Belgium, Czechoslovakia, France, Greece, Japan, Poland, Sweden, and Venezuela. This is a most gratifying response to this program. Work coming from other countries in such quantities will raise many problems of policy for the national committee on the International Art Exchange which will meet in Washington shortly. This committee is under the chairmanship of Mary Adeline McKibbin, Senior Supervisor of Art, Pittsburgh Public Schools.

From time to time Art Education will carry announcements regarding the further development of this program. Means will be worked out whereby the art work from other countries will be made available to pupils and teachers in American schools.

## ● N.A.E.A. TO MEET REGIONALLY

Both because of Constitutional provisions and in the interest of growth and the establishment of closer bonds between the regional art groups and the National Art Education Association, the latter will meet in conjunction with Eastern Arts, Southeastern Arts, Western Arts and Pacific Arts.

Definite plans have been made, to date, by Eastern Arts and Western Arts to devote an entire morning or afternoon to the presentation and discussion of national problems. These sessions will be highlighted by a major address or other major contribution as the share of N.A.E.A.

This is a logical step, and one that should clear up many questions, inform those yet uninformed on this, the most significant step in art education history in our time.

Convention dates and locations are listed below:

**EASTERN ARTS**—Boston, Mass., Hotel Statler, April 6, 7, 8, 9.

**SOUTHEASTERN ARTS**—Richmond, Va., John Marshall Hotel, April 14, 15, 16.

**WESTERN ARTS**—Dallas, Texas, Hotel Adolphus, March 23, 24, 25, 26.

**PACIFIC ARTS**—No dates set. Information from Dr. Ray Faulkner, Stanford University, California.

## ● WHY A STATE DIRECTOR?

**Related Arts Service**, has once again made a great contribution to American art education by publishing a convincing bulletin on the subject. Mildred Landis, State Director for New Hampshire, L. E. Hummell, State Director for Missouri, and Sara Joyner, Vice President of N.A.E.A., and State Director for Virginia, have prepared the material of this document, drawing on their experiences and belief. Copies may be had by addressing Mr. John DeMeyer, at 511 Fifth Avenue, New York 17.

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